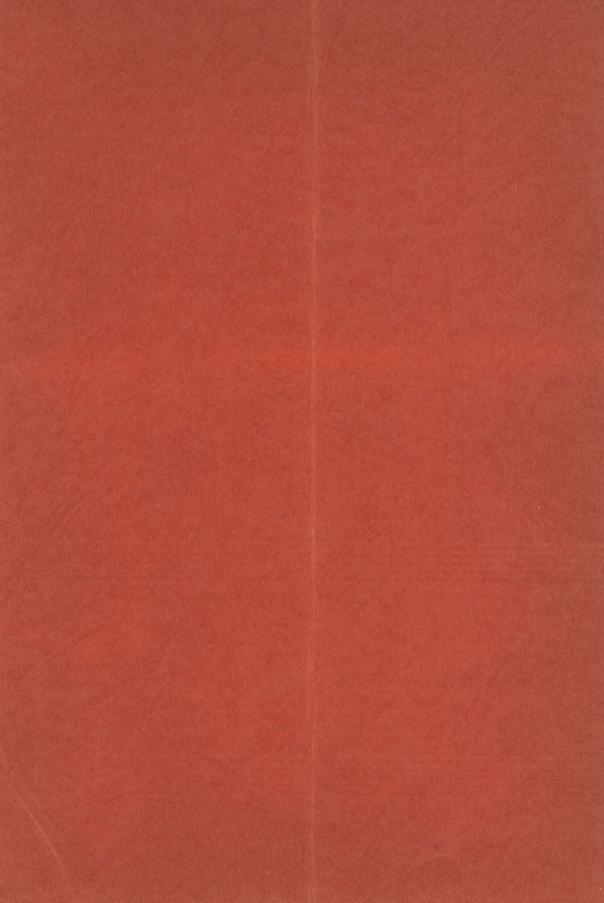


ART DEPARTMENT
STATE FAIR OF TEXAS

1933 EXHIBITION
FAIR PARK GALLERY, DALLAS



ILLUSTRATED CATALOG

ART DEPARTMENT STATE FAIR OF TEXAS

1933 EXHIBITION

Showing the changes in Painting for the last hundred years in Europe and America.

WITH OUTLINES OF THE ARTISTS

Directors State Fair of Texas

M . N . B A K E R J. W. CARPENTER ROSSER J. COKE T. M. CULLUM W. T. DAVIS J. J. Eckford HOLMES GREEN O T T O H E R O L D F. P. HOLLAND, IR. T. E. JACKSON A. M. Matson J. L. LANCASTER FRANK MCNENY HARRY A. OLMSTED HUGO W. SCHOELLKOPF HARRY L. SEAY R. L. THORNTON EDWARD TITCHE WILLIAM I. YOPP



Hugo W. Schoellkopf Director in Charge of Arts and Textiles

JOHN S. ANKENEY Director, Art Department

Foreword

Due to the magnificent collection of paintings exhibited this year at the Chicago Art Institute, in the Century of Progress Show—the exhibition which has attracted more than a million visitors since June—attention throughout America and the whole Western world has been turned to the art of the past hundred years.

People are looking with intense interest and fresh eyes at those earlier artists, both in America and France, whose work is the basis and inspiration of our great contemporaries.

Through the generosity of the contributing artists, art collectors, museum directors and important art dealers of New York and Chicago, Texans are enabled to see in this show of the 1933 State Fair a comprehensive collection of the significant work of the last hundred years—a show which contains not only pictures by outstanding painters, but which, in not a few cases, are the finest examples of the work of these painters.

The Fair feels especially grateful to the group of individuals and institutions who have made this universal show possible.

Particular appreciation is due:

The College Art Association of America and its most efficient secretary, Mrs. Audrey McMahon
Chas. A. Aiken and the Fifteen Gallery
Brooklyn Museum
The Art Institute of Chicago
Mr. and Mrs. Chester Dale
Dallas Museum of Fine Arts
The Downtown Gallery
Durand-Ruel, Inc.

The Ferargil Galleries
The Estate of Mrs. Robert Henri
M. Knoedler & Co., Inc.
The Kraushaar Galleries
Wm. Macbeth, Inc.
The Milch Galleries
Museum of Modern Art
Frank K. M. Rehn Gallery
The Weyhe Gallery
The Art Editors of the Dallas Newspapers

Suggestions to the Visitor

To facilitate the installation of the exhibition, it has been divided into various groups, or alcoves, in the Art Gallery. The visitor wishing to trace the changes in the art of painting during the last hundred years would do well to begin with groups A and B. Group A shows Van Dyck as one of the potent influences in the 17th and 18th Century English painting, and the two portraits by Sully show the effect of this school on earlier American painting. Group B is devoted to American painting of the 18th and 19th Centuries, mostly figure and portrait, and includes two canvases by primitive painters. Groups A and

B offer a fine opportunity for contrast with the French work composing Group C—where we find examples of the Classicism, Romanticism and Realism of 19th Century France, typified by Gerard, Couture and Courbet, respectively. In section D one has the chance to compare American Impressionists, like Hassam and Frieseke, with the great masters of French Impressionism in Group E. Groups F and H give one the opportunity to note the similarities and compare the differences between contemporary American work in Texas, and elsewhere, with the French Moderns shown in Group G.



No. 20—Van Dyck The Countess of Oxford

Dallas Museum of Fine Arts

The Paintings

(Oil on Canvas unless otherwise specified.)

C. A. AIKEN, AMERICAN, 1872-

No. 1. PINK PHLOX

No. 2. Rhododendron Thicket

From the Fifteen Gallery, New York Born in Georgia, Vermont

Studied at Boston Museum School, Worcester Art Museum. Represented in Brooklyn Museum, etc.

New York Sun, March, 1933: "Mr. Aiken paints flowers with great sympathy, both in water color and in oils. His water colors have an air of unworried, easy execution, in spite of the fact that the aim in them is to achieve a complete picture, with a background in correct values."

ALBERT ANDRE, French, 1870-No. 3. Pheasants

From the Durand-Ruel Gallery, New York Born in Lyons

Studied with Monet. Represented in Chicago Art Institute, Minneapolis Institute of Arts, Hackley Gallery of Art, Muskegon, Michigan, etc.

Bulletin of the Minneapolis Institute of Arts: "Andre, who belongs to the generation before Matisse and Picasso, is to be classed with the Impressionists. Although he is in no sense a slavish imitator of Monet or Renoir, he is an avowed disciple of their methods of working. Yet, he has added much that is definitely his own to the tradition which they established."

GIFFORD BEAL,

American, 1879-

No. 4. GIRL IN YELLOW

From the Kraushaar Gallery, N. Y.

Born in New York City

Studied with Chase and Du Mond. Represented in Metropolitan Museum of Art, Chicago Art Institute, Los Angeles Museum, Detroit Art Institute, etc.

"Whatever his subject, it is painted with a stroke so sure and virile that it brings to mind the works of Winslow Homer. The same qualities are also found in Mr. Beal's color schemes."—American Arts, by Rilla Evelyn Jackman.

GEORGE ELMER BROWNE,

AMERICAN, 1871-

No. 5. Along the Basque Coast

From the Macbeth Gallery Born in Gloucester, Mass.

Studied at School of Boston Museum of Fine Arts, and under Lefebvre and Robert-Fleury in Paris. Represented in Luxembourg Museum, Paris; Museum of Montpellier, France; National Gallery, Washington; Toledo Museum, etc.

JERRY BYWATERS,

AMERICAN, 1906-

No. 6. Mexican Women

Lent by the Artist

Born in Paris, Texas

Winner of the Kiest Fund Purchase Prize, Allied Arts Show, Dallas, 1933. Represented in Dallas Museum of Fine Arts.

HARRY CARNOHAN,

AMERICAN, 1904-

No. 7. West Texas Landscape

Lent by the Artist

Born in Milford, Texas

Studied A. I. C. Awarded the Bryan Lathrop Traveling Scholarship, 1926. Studied in Paris and exhibited there, 1926-31.

ROMAIN CAZES,

FRENCH, 1810-1881

No. 8. Holy Family

Lent by Mr. and Mrs. Marvin Brownson, Fort

Student of Ingres. Awarded third-class medal Paris Salon, 1839. Legion of Honor, 1870. Represented in Museums of Versailles and Toulouse, France.

JAY CONNAWAY,

American, 1893-No. 9. Green Water

From Macbeth Gallery, N. Y.

Born in Liberty, Indiana

Represented in Herron Art Institute, Indianapolis; Art Association, Charleston, West Virginia.

MARGARET BREUNING, NEW YORK EVENING POST: "For a number of years Mr. Connaway has been struggling with 'that ole debbil sea' which has eluded so many painters of marines and left them with canvases of flaccid water, papery rocks and painty spray. . . . He succeeds in portraying the dynamic power of the ocean, its tireless warfare against the rocky coast and headlands, its beauty of translucent color and changing aspects of tide and wave in serene and stormy weather."

JEAN BAPTISTE CAMILLE COROT, French, 1796-1875

No. 10. ITALIAN GIRL

From the Brooklyn Museum Born 1796 in Paris, died 1875

Pupil of Michallon and of Bertin in Paris. For long considered primarily a landscape painter, today his figure paintings are in great favor. This example is an interesting study in his early style.

"Corot was the first French artist whose technique was undermined by an attempt to rival the camera's true vision. Corot died in 1875. He thus lived long enough to see the first Impressionist Exhibition of 1874, to see, that is, his own coquetting with the camera's vision developed to a conscious system." "The Modern Move-sment in Art" by R. H. Wilenski.

GUSTAVE COURBET, French, 1819-1886

No. 11. THE SEA

From the Kraushaar Gallery, New York

No. 12. THE GLADE

From the Collection of Mrs. Chester Dale, New York

Born in Ornans, France

Pupil of Steuben and Hesse of Paris. Represented in Chicago Art Institute, Metropolitan Museum of Art, Phillips Memorial Gallery, etc.

DUNCAN PHILLIPS: "... Courbet was a superb painter, especially in his landscapes and marines. Schooled by Rubens, at war with Raphael, he was destined to be the leader in the second fight of the artists of his time for independence from imposed dogmas... Courbet

declaimed for the right of painters to express their joy in the amazing substance, the animal, vegetable and mineral character of the material universe... His rich unctuous pigment mellows a frank mind pungently idiomatic and unselfconsciously imaginative, and reveals the beauty as well as the racy tang of things for their own sake..."

THOMAS COUTURE, French, 1815-1879

No. 13. The Fugitive

From the Brooklyn Museum Born at Senlis, France

Pupil of Gros and Delaroche in Paris. Represented in The Louvre by "The Decadence of Rome."

JOHN STEUART CURRY, AMERICAN, 1897-

No. 14. STORM OVER LAKE OSWEGO

From the Ferargil Gallery, New York Born in Dunavant, Kansas

Studied at Chicago Art Institute, in Paris, and Art Students' League, New York. Represented in Whitney Museum of American Art, New York.

"The Arts," December, 1930: "The loneliness and aching monotony of Kansas prairie life furnished an inspiration to him. However, there is more than just uneventful rural beauty in Curry's work: he contrasts the splendor of a prairie sunrise and the gentle stir of farm activities with the terrifying force of a tornado or the tense religious fervor of a 'Holy Roller' meeting..."

ARTHUR B. DAVIES, American, 1862-1928

No. 15. Brahm's Marine

From the Ferargil Gallery, New York Born in Utica, New York

Studied with Dwight Williams and Art Institute of Chicago and Art Students' League of New York. Represented in Metropolitan Museum, Chicago Art Institute, Minneapolis Institute of Arts, Brooklyn Museum, San Francisco Art Institute, etc.

"What Davies sees is important to him, but it is what he feels that is important to us . . . His landscape is chiefly a setting for his ideas . . . The scene is eloquent of nature . . . but also of the artist's mind. The precise imaginative meaning of his work is of less importance than the vague pervasive sense of mythical romance and beauty."



No. 24—Francis

GOVERNOR RITNER (1830)



Brooklyn Museum

No. 10—COROT

ITALIAN GIRL

Ferargil Galleries

EDGAR HILAIRE GERMAIN DEGAS, French, 1834-1917

No. 16. Portrait of Artist's Father and His Secretary

From the Durand-Ruel Gallery, New York and Paris.

Born in Paris.

Studied in Paris at the Ecole des Beaux Arts and in Rome. Represented in The Louvre, Paris; the Metropolitan Museum of Art, Boston Museum of Fine Arts, Chicago Art Institute, Detroit Institute of Arts, etc.

THE NATIONAL GALLERY OF CANADA CATALOGUE, 1931: "Degas found his strength in draughtsmanship, which, commencing with the exactitude of Ingres, developed into the expressive impressionism of his drawings of the ballet and other interiors with figures. Whatever he sees he depicts without illusion, whether it be beautiful or ugly, and his power of draughtsmanship has had few equals."

JULIUS DELBOS, American, 1879-

No. 17. The Green Bottle

From the Ferargil Gallery, New York Born in London

New York Post, March 24, 1933: "Julius Delbos has achieved a reputation for an interesting combination of qualities—almost meticulous craftsmanship and sympathetic interpretation of the subject he develops . . ."

ANDRÉ DERAIN, French, 1880-No. 18. Fruits on a Napkin

From Knoedler & Co., Inc., New York Born in Chaton, Paris, 1880

Studied for a short time with Eugene Carriere and then came under the influence of Signac, Van Gogh, Gauguin and Cezanne. Represented in Chicago Art Institute, Detroit Institute of Art, Carnegie Institute, Pittsburgh, etc.

NEW YORK SUN: "... Andre Derain is seen to be a resolute, manly painter, with a style that is as simple as it is strong, and continually fresh."

OTIS DOZIER, AMERICAN, 1904-No. 19. Three Horses

Lent by the Artist

Born in Forney, Texas

Winner of the Kiest Fund Purchase Prize in the Allied Arts Show, Dallas, 1932. Represented in Dallas Museum of Fine Arts.

ANTHONY VAN DYCK,

FLEMISH, 1599-1641

No. 20. Portrait of the Countess of Oxford, Painted About 1640

Lent by the Dallas Museum of Fine Arts and the Munger Fund Commission

Born in Antwerp, the lad Van Dyck entered Ruben's Studio shortly after the master returned from his Italian sojourn. The international style of Ruben's was finally carried to England, where Van Dyck painted for a decade at the Court of Charles I. The sitter was the daughter of the Earl of Salisbury and wife of the Earl of Oxford. It is of particular interest to us as an example of an important source forming the English tradition which dominated American painting until after the War of 1812—and still continues in our midst.

THOMAS EAKINS, AMERICAN, 1844-1916 No. 21. LETITIA BACON

From the Brooklyn Museum Born in Philadelphia

Studied at Pennsylvania Academy of Fine Arts and in France under Gerome. Represented in Boston Museum of Fine Arts, Brooklyn Museum, Chicago Art Institute, Metropolitan Museum, Musee du Louvre, Paris; Pennsylvania Academy of Fine Arts, etc.

"AMERICAN ARTISTS," ROYAL CORTISSOZ: "The art of Thomas Eakins is so honest and straightforward, so full of a kind of clean-cut American energy, so sincere and so plainly developed with reflective care, that it is impossible to observe its manifestations without an instinctive response to its sober purpose."

EDWARD G. EISENLOHR, American, 1872-No. 22. June Acres

Lent by the Artist

Born Cincinnati. Studied with R. J. Onderdonk and F. Reaugh, Texas, and Academy, Karlsruhe, Germany.

Awards: Purchase Prize, Southern States Art League, 1930; Honorable Mention, Davis Competion, 1927-28; First Award, Landscape, Allied Arts Show, Dallas, 1931; First Award, Landscape, Allied Arts Show, Dallas, 1932; Purchase Prize, Texas Federation of Women's Clubs, Lubbock, 1931. Represented in Dallas Museum of Fine Arts.







ENJOYING THE BREEZE Knoedler and Co., Inc.

No. 39—Homer

ERNEST FIENE,

AMERICAN, 1894-

No. 23. Waterfront—Lower Manhattan

From The Downtown Gallery, New York Born in Elberfeld, Germany, Nov. 1894 Studied National Academy of Design and Art Students' League, New York. Represented in Whitney Museum of American Art, Phillips' Memorial Gallery, Washington, D. C.; Newark Museum, Boston Museum of Fine Arts, etc. "Exhibitions in New York," The Arts, Forbes Watson: "Mr. Fiene's watercolors are lucid, brilliant in color, and like his oils, vigorous. Indeed the vigor of this artist's pictorial sense is one of his marked attributes."

JOHN F. FRANCIS, EARLY 19TH CENTURY AMERICAN No. 24. GOVERNOR RITNER OF PENNSYLVANIA

From Ferargil Gallery, New York Painted about 1830. An example of the native talent of America after break with England.

FREDERICK C. FRIESEKE, American Residing in France, 1874-

No. 25. Flowers

No. 26. PORTRAIT OF A CHILD From the Macbeth Gallery, New York Born Owosso, Michigan.

Studied Art Institute of Chicago, Art Students' League, under Constant, Laurens, Whistler in Paris. Represented in Luxembourg Museum, Paris; Metropolitan Museum of Art, Modern Gallery, Venice; Cincinnati Museum, etc.

EUGENE HENRI PAUL GAUGUIN, French, 1848-1905 No. 27. Brittany Landscape with Figures

From the Durand-Ruel Gallery, New York and Paris

Born in Paris, 1848; died 1905 in Tahiti Reacted from Impressionism and became a leader of Post-Impressionism. Represented in The Louvre, Boston Museum of Arts, Buffalo Fine Arts Academy, Worcester Museum of Arts, Chicago Art Institute.

"A GUIDE TO THE PAINTINGS IN THE PERMANENT COLLECTION OF THE ART INSTITUTE OF CHICAGO," 1932: "... Gauguin's art derives more naturally from

the past than many people, misled by the originality of his subject-matter, realize. He rejected Impressionism entirely, his inspiration coming more fully from thirteenth century stained glass and from Egyptian, Byzantine and Japanese art. Gauguin's paintings are related to Puvis de Chavannes and to Cezanne, rather than to their more febrile followers, in their large flat masses, their decorative quality based on linear composition, and their archaic calm. It is as decoration that Gauguin primarily regarded them, and as decoration that they must be finally judged."

FRANCOIS-PASCAL-SIMON GÉRARD, French, 1770-1837

No. 28. Young GIRL

From the Collection of Mrs. Chester Dale, New York

Born 1770, Rome; died in Paris, 1837 Disciple of Ingres, who lived 1780-1867. Represented in the Musee de Versailles, etc.

"The nineteenth century opened with French art in a precarious and decadent condition. To appreciate the prodigious strides made by Gerard . . . one must consider the rabid antagonism of the public toward all ornament and richness in painting and toward all subject-matter which did not inspire thoughts of inflexible simplicity." "Modern Painting," by Willard Huntington Wright.

WILLIAM J. GLACKENS,

AMERICAN, 1870-

No. 29. CHILD IN GARDEN

From the Kraushaar Gallery, New York Born in Philadelphia

Studied at Pennsylvania Academy of Fine Arts and in Europe. Represented in Los Angeles Museum, Metropolitan Museum of Art, Minneapolis Institute of Art, Detroit Art Institute, etc.

"ART IN AMERICA," SUZANNE LA FOLLETTE: "... those critics who lament that Glackens has become an imitator of Renoir do him injustice. If his color is inspired by Renoir he nevertheless uses it beautifully and with frank acknowledgment of his debt; and his perception of form has not been greatly altered by his devotion to the great master."

VINCENT VAN GOGH,

Dutch, 1859-1891

No. 30. Flowers

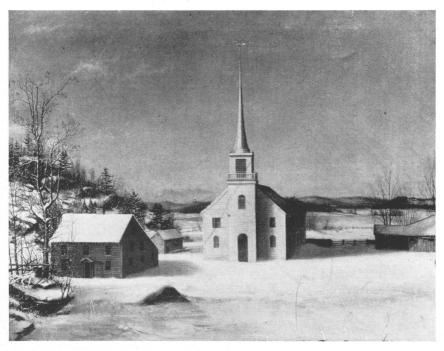
From Knoedler & Co., New York Born in Holland, 1859, and died in Arles, 1891

Studied with Anton Mauve and Breitner and came under the influence of Gauguin, and now



No. 14—Curry

Storm Over Lake Oswego Ferargil Galleries



No. 44—Knowles Landscape Near Westfield Farms, Mass. (1830) Ferargil Galleries

considered along with him and Cezanne as a leader of Post-Impressionism. Represented in Chicago Art Institute, Phillips Memorial Gallery, Washington, D. C., and many of the greatest European museums.

"A Guide to the Paintings in the Permanent Collection of the Art Institute of Chicago," 1932: "... Van Gogh's art is an art without compromise, fresh, powerful, and endowed with emotional vehemence. The world he saw was a world of strong lights and strong darks, and when the sun of Provence opened his eyes to color, there were hardly paints in his box bright enough to express the vision..."

GEORGE O. (POP) HART, American, 1868-1933

No. 31. Cock Fight

From The Downtown Gallery, New York Born in Cairo, Illinois, May, 1868; died September, 1933.

Self taught. Represented in Metropolitan Museum of Art, Brooklyn Museum, Smithsonian Institute, Washington, D. C.; Chicago Art Institute, South Kensington and British Museum, London, etc.

"The recent death of Pop Hart not only leaves a gap in the art world which will not be easily or soon filled, but it also brings a sense of poignant loss to a host of his friends . . . It is, in the final analysis, his work that will always speak for him . . . his technique was decidedly individual, a slowly developed, personal language that gradually permitted him to give full expression to his artistic ideas." Margaret Breuning in the New York Evening Post.

BERTRAM HARTMAN, AMERICAN, 1882-

No. 32. Trinity Church and Wall Street

From the Brooklyn Museum Born in Junction City, Kansas, April, 1882 Studied at Art Institute of Chicago, Royal Academy in Munich and in Paris. Represented in Brooklyn Museum and Whitney Museum of American Art, New York.

CHILDE HASSAM, AMERICAN, 1859-

No. 33. A Lady in Furs No. 34. Quai Book Stalls

From the Macbeth Gallery, Inc., New York Born in Boston, Mass.

Studied in Boston and Paris. Represented in

Metropolitan Museum of Art, Cincinnati Museum, Toledo Museum of Art, Buffalo Fine Arts Academy, Worcester Art Museum, Pennsylvania Academy of Fine Arts, Luxembourg Museum, Paris, etc.

"A Collection in the Making," Duncan Phillips:
"... With Hassam there is always a rapture in the spirit of a particular place or in the universal dance of air and light which disarms our criticism of his mannerisms as a draughtsman of the figure and his general lack of depth and volume. In the same sense that the ancient Greeks were said to be 'boys in the sunlight,' Hassam is a Greek in our modern world."

ROBERT HENRI,

AMERICAN, 1865-1929

No. 35. Teresa

From the Mrs. Robert Henrí Estate

Born in Cincinnati

Studied at the Pennsylvania Academy of Fine Arts and at the Julian Academy and the Ecole des Beaux-Arts in Paris. Represented in Metropolitan Museum of Art, Chicago Art Institute, Boston Museum of Fine Arts, Luxembourg Museum, Paris.

DUNCAN PHILLIPS, "A COLLECTION IN THE MAKING," PAGE 49: "A painter of considerable prestige and unquestioned ability ... His early street scenes and dark decorative portraits, although influenced by Manet, were yet distinguished by personal qualities which won for him an enviable reputation as a stylist."

LARS HOFTRUP,

American, 1874-

No. 36. Upper Broadway

From the Fifteen Gallery, New York Born in Sweden. Came early to America Self taught. Represented in Brooklyn Museum, Cleveland Museum, Phillips Memorial Gallery, Washington, D. C., etc.

ALEXANDRE HOGUE, AMERICAN, 1898-

No. 37. Frances Folsom

Lent by Dr. and Mrs. A. I. Folsom, Dallas Born Memphis, Mo.

Winner of the Kiest Fund Purchase Prize, Allied Arts Show, Dallas, 1931; New Orleans Garden Society Prize, 1932, of Southern States Art League. Represented in Dallas Museum of Fine Arts.



No. 33—Hassam Wm. Macbeth, Inc.

A LADY IN FURS

No. 40—HUNT



Brooklyn Museum

WINSLOW HOMER,

AMERICAN, 1836-1910

No. 38. Gloucester Rock

From the Ferargil Gallery, New York

No. 39. Enjoying the Breeze

(Drawing in gouache and pencil)

From Knoedler & Co., Inc., New York

Born in Boston

Apprenticed to a lithographer. Studied at National Academy of Design, New York, and with Frederic Rondel. Represented in Chicago Art Institute, Metropolitan Museum of Art, Pennsylvania Academy of Fine Arts, Boston Museum of Art, Brooklyn Museum, Detroit Institute, Luxembourg, Paris, etc.

"A Collection in the Making," Duncan Phillips: "A great man and a great artist. Perhaps he was the greatest painter in water color the world has known. In the use of that medium he has surely never been surpassed for economy of means, vivid light, sense of volume, and general vitality. Homer was the first painter to study the element of ocean with single-minded seal and to transcribe it with authentic truth. From the outset of his career to its end he was an independent American, untouched by foreign influence and delighting in the character of his native land and of his countrymen."

WILLIAM M. HUNT, AMERICAN, 1824-1884 (?) No. 40. IDEAL HEAD

From the Brooklyn Museum Born in Brattleboro, Vermont

Studied in Dusseldorf and under Couture in Paris. Represented in Metropolitan Museum of Art, Boston Museum of Fine Arts, Detroit Institute of Arts, Albright Art Gallery, Buffalo; Fine Arts Academy, St. Louis Museum of Fine Arts, Addison Gallery of American Art, Phillips Academy, etc.

"Hunt was a strong artist and a great teacher. He did more than any other person in the sixties and seventies to improve American painting and develop American taste." RILLA EVELYN JACKMAN IN "AMERICAN ARTS."

VERNON HUNTER,

American, 1900-

No. 41. Cowboy Bathing

Lent by the Artist

Born Hallsville, Illinois. Resides Farwell-Texico, Texas

Studied A. I. C. Formerly connected with Otis Art Institute, Los Angeles; Roerich Museum, N. Y.

ANDERS D. JOHANSEN,

AMERICAN CONTEMPORARY

No. 41-A. STOP—Go

From the Fifteen Gallery, New York Born in Denmark

Pupil of Anna Fisher, Walter Beck, W. S. Taylor, Max Herrmann and Pratt Institute.

VANCE KIRKLAND,

AMERICAN, 1904-

No. 42. Amaryllis

Lent by the Artist

Born in Convoy, Ohio

Graduate of Cleveland School of Art. Awarded Honorable Mention, Cleveland Museum of Art, 1927. Director of Chappel School of Art, Denver, 1930-32. Director of Kirkland School of Art, Denver, 1932.

FRANK KLEPPER,

American, 1890-

No. 43. Symbols

Lent by the Artist

Born in Plano, Texas

Studied A. I. C. and in Paris. Represented in Dallas Museum of Fine Arts, Arkansas State College. Awarded First Prize, S.S.A.L., 1930.

CHARLES KNOWLES,

EARLY AMERICAN

No. 44. Landscape near Westfield Farms, Massachusetts, About 1830

From Ferargil Gallery, New York

An example of keen and sincere vision with direct rendering. A true American primitive.

GEORGINA KLITGAARD,

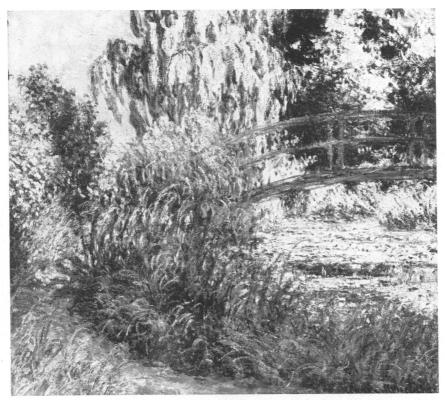
American, 1893-

No. 45. First Snow

From the Rehn Gallery, New York Born in Spuyten Duyvil, New York

Studied at Art Students' League. Represented in Whiteny Museum of American Art, Chicago Art Institute, Toledo Museum of Art and Brooklyn Museum of Art.

LLOYD GOODRICH, "THE OPENING SEASON," THE ARTS: "... The landscapes of the Woodstock Country where she lives ... show a love of wide-spreading stretches of country, seen from a height, combined



No. 57—Monet

Artist's Garden at Giverney (1900) Durand-Ruel, Inc.



No. 55—Monet

THE ROAD TO CHAILLY (1868) Durand-Ruel, Inc.

with a delight in the most minute details—qualities which inevitably recall Pieter Bruegel, whose art is evidently one of her admirations. But while the details in her pictures are precisely and delicately painted, there is none of the laborious, painful insistence on every smallest twig that deadens the work of so many young Bruegels noccadays."

LEON KROLL, AMERICAN, 1884-No. 46. HARRIET

From the Macbeth Gallery, Inc., New York Born in New York City

Studied at Art Students' League, National Academy of Design, also under John Twachtman and in Paris at Atelier of Jean Paul Laurens. Represented in Whitney Museum of American Art, New York; Chicago Art Institute, Pennsylvania Academy of Fine Arts, Detroit Institute, Metropolitan Museum, etc.

"ART IN AMERICA," WALTER GUTMAN: "... Much of his charm is still in the beautiful or unusual people and scenes he selects to paint."

LEPINE, French, Middle 19th Century No. 47. Apple Market

From Chicago Art Institute

Regarded as a forerunner of Impressionism. While he never employed the spectrum palette of Monet, he felt light keenly and characterized the atmospheric effects of France well.

WILLIAM LESTER,

AMERICAN, 1910-

No. 48. Abandoned House

Lent by the Artist

Born in Graham, Texas

Studied with Eleanor Benners, Alexandre Hogue, Thomas Stell, Dallas. Represented in Dallas Museum of Fine Arts.

HAYLEY LEVER, English-American, 1876-

No. 49. Breakwater

From the Macbeth Gallery, Inc., New York Born in Adelaide, South Australia

Born in Adelaide, South Australia Studied in Paris, London and New York. Represented in Sydney Art Gallery, Australia; Adelaide Art Gallery, Australia; Brooklyn Museum, Pennsylvania Academy of Fine Arts, etc. Catherine Beach Ely, "Modern Tendency in American Painting:" "Hayley Lever abjures static and makes a creed of motion . . . Like the French impressionists Renoir, Sisley and Pissaro, whom he greatly admires, he believes in sincere and direct expression in art."

LUIGI LUCIONI,

AMERICAN, 1900-

No. 50. Problem in Rhythm

From the Ferargil Gallery, New York Born in Maluate, Italy

Pupil of William Starkweather. Represented in Fogg Museum, Cambridge, Mass.; Whitney Museum of American Art, New York.

New York Post, Jan. 21, 1933, Margaret Bruening: "Mr. Lucioni has found an idiom entirely personal and most suitable for his own ideas. His precision of contours, clarity of color and meticulousness of statement have, doubtless, been a reflection of a mental attitude toward the art of painting which his impeccable draftsmanship has aided him to realize."

GEORGE LUKS, AMERICAN, 1876-No. 51. ANN PRATT

Rehn Gallery, New York

Born in Williamsport, Pennsylvania

Studied at Pennsylvania Academy of Fine Arts, Dusseldorf Academy, Munich, Paris and London. Represented Metropolitan Museum of Art, Milwaukee Art Institute, Detroit Art Institute, Cleveland Museum, etc.

ELIZABETH LUTHER CARY: "With the same swift touch he has painted and still paints the beggars and boxers and dancers and actors who engage the momentary attention of the public, an ephemeral crowd fixed for the future by a singularly durable method, given a physical, and we fairly may assume, a psychological immortality."

HENRI MATISSE, French, 1868-No. 52. Nice—Interior

From the Knoedler Gallery, Inc., New York Born at Le Cateau in 1868

Studied under Gustave Moreau and at Beaux Arts. Represented in Chicago Art Institute, Museum of Modern Art, New York; Detroit Institute of Art, Barnes Foundation, Merion, Pageto

ALBERT C. BARNES AND VIOLETTE DE MAZIA IN "THE ART OF HENRI MATISSE." "Matisse's insatiable interest in perceiving in ever-fresh forms the familiar features of the world about him, coupled with his own activities modifying that world and thus giving him something new to see almost from moment to moment, account for the vast variety of perceptions which he has embodied in his paintings."

HENRY LEE McFEE,

AMERICAN, 1886-

No. 53. STILL LIFE WITH CARAFE From the Rehn Gallery, New York Born in St. Louis, Missouri

Represented in Phillips Memorial Gallery and



No. 50—LUCIONI
Ferargil Galleries

PROBLEM IN RHYTHM

Rнутнм No. 4—Веац

GIRL IN YELLOW Kraushaar Galleries

Corcoran Gallery, Washington, D. C.; Cleveland Museum of Art, Detroit Institute of Art, etc.

New York Sun, January 7, 1933: "His still lifes ... are particularly satisfying in their unerring sense of organization and solemn, brooding color—color that runs through smoldering oranges and russets to somber olives and reds."

C. PAL MOLNAR,

Hungarian, 1894-

No. 54. Madonna

From Collection of College Art Association, New York

Born in Battanya

Studied in Budapest, Switzerland and Paris. Exhibited in America by College Art Association, 1932

MALCOLM VAUGHAN, FOREWORD TO CATALOGUE OF THE HUNGARIAN SECTION, INTERNATIONAL EXHIBITION OF 1933, COLLEGE ART ASSOCIATION: "Molnar shoces the gentle spirit in the younger generation. He is at present inspired by the Italian primitives and something of their unworldly piety and peace touches his recent works."

CLAUDE MONET,

French, 1840-1926

No. 55. The Road to Chailly (1868)

No. 56. HAY STACK (SUNSET) (1891)

No. 57. Artist's Garden at Giverney (1900)

No. 58. Waterloo Bridge, London (1903)

From the Durand-Ruel Gallery, Paris and New York

Born in Paris

One of the pioneer artists of the Impressionist School. Represented in Metropolitan Museum of Art, Chicago Art Institute, Buffalo Fine Arts Academy, Detroit Institute of Art, etc.

New York Post, March, 1933: "... The natural and unique gifts of Monet make their appearance even in early paintings, such as 'Gare St. Lasare' (1878), where his concentration on a subject under varying conditions of light and color—here the tremulous smoke and steam and the broken effects of light began to take precedence over his preoccupation with other aspects of 'his work. His interest in the science of optics could not account for such work, if it had not been supplemented by an extreme sensitiveness of vision. His analysis of color and his ability to break it up by division of color planes became almost instinc-

tive, so that he was able to give his whole attention to the power of conveying through light and color the diversity of phenomena which remain hidden from duller eyes."

JEROME MYERS,

AMERICAN, 1867-

No. 59. On 54th Street

Lent by Artist

Born in Petersburg, Virginia

Pupil of Cooper Union and Art Students' League, New York. Represented in Metropolitan Museum of Art, Brooklyn Museum, Chicago Art Institute, Memorial Art Gallery, Rochester; Phillips Memorial Gallery, Washington, etc.

"Collections in the Making," Duncan Phillips:
"He has spent half of his life collecting notes and
innumerable drawings, with particular interest in the
children of the crowded streets and recreation piers
and now he is building upon assimilated farts, a rich
poetic fantasy, and a mellow personal philosophy."

TOSCA OLINSKY,

CONTEMPORARY AMERICAN

No. 60. Eggs

From the Macbeth Gallery, Inc., New York The young daughter of Mr. Ivan G. Olinsky

IVAN G. OLINSKY,

AMERICAN, 1878-

No. 61. LOOKING IN THE MIRROR From the Macbeth Gallery, Inc., New York Born in Russia, 1878

Studied at National Academy of Design, New York, and in France and Italy. Represented in Dallas Museum of Fine Arts, Detroit Institute of Arts, Montclair Art Museum, etc.

"Delicate portraiture idolizing the sitter is Olinsky's forte. In an age where ugliness has become a goal it is refreshing to find a painter who feels that the portrayal of beauty is an end in itself."

ALBERT BYRON OLSON,

AMERICAN, 1885-

No. 62. CALLA LILLY

No. 63. View of Toledo, Spain

Lent by the Artist

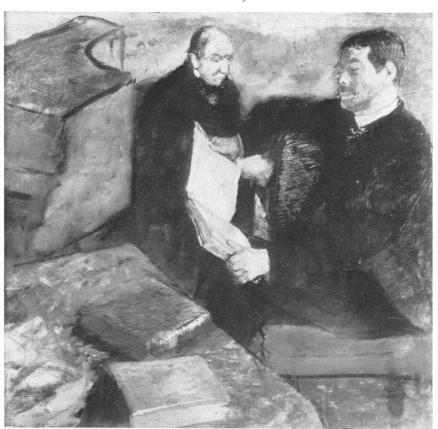
Born in Montrose, Colorado

Studied P. A. F. A. Represented in Denver Art Museum. Murals in St. Mark's Church, Denver, and Kent School for Boys, Connecticut.



No. 3—Andre Durand-Ruel, Inc.

PHEASANTS



No. 16—Degas Portrait of Artist's Father and His Secretary Durand-Ruel, Inc.

PABLO PICASSO,

FRENCH-SPANISH, 1881-

No. 64. BAL TABARIN

From the Knoedler Gallery, Inc., New York

No. 65. Mother and Child

From the Museum of Modern Art, New York Born in Malaga, Spain, 1881

Influenced by Toulouse-Lautrec, El Greco, van Gogh and Steinlen. Represented in Chicago Art Institute, Columbus Art Gallery, Pennsylvania Museum of Fine Arts, etc.

"This man, the most original of the present day, always seems to evolve his originalities out of the ghost of some other painter." "Modern French Painters," by Jan Gordon.

"The art of Picasso is supremely impersonal. No trace of the individual who made it anywhere appears. It is magnificently classical." "The Modern Movement in Art," by R. H. Wilenski.

CAMILLE PISSARRO,

French, 1830-1903

No. 66. VILLAGE STREET

No. 67. Fields at Eragny

No. 68. Place Du Carrousel

From the Durand-Ruel Gallery, Paris and New York

Born in Saint Thomas in the West Indies, 1830; died in 1903

Studied in Paris. Influenced by Corot and the Impressionists, of whom he became a leader. Represented in Metropolitan Museum of Art, Chicago Art Institute, Detroit Institute of Arts, etc.

New York Times, January, 1933: "... In painting a Spring or Summer landscape his discrimination of its varied greens has been surpassed by no one."

MAURICE PRENDERGAST, American, 1861-1924

No. 69. Group of Figures, No. 2

From the Kraushaar Gallery, New York Born in 1861; died in 1924

Studied at Julian Atelier in Paris. Represented in Detroit Institute of Arts, Addison Gallery of American Art, Andover, Mass.; Phillips Memorial Gallery, Washington, D. C., etc.

"A Collection in the Making," Duncan Phillips:
"A delightful decorator, one of the most sincere and original artists of our time . . . He was not consciously or deliberately quaint, capricious and fantastic."

ODILON REDON,

French, 1840-1916

No. 70. Andromeda

From the Chicago Art Institute

Born in Bordeaux

Influenced by the botanist, Armand Chavaud, and the engraver, Bresdin. Represented in Metropolitan Museum of Art, Detroit Institute of Art, Worcester Museum of Art, etc.

"A Collection in the Making," Duncan Phillips:
"A mystical artist out of the Oriental tradition. He saw a spiritual significance in everything and was absorbed in ethereal and evanescent effects, strange visions fraught with meanings, and delicately suggestive fragments of beauty."

PIERRE AUGUSTE RENOIR,

French, 1841-1919

No. 71. GLADIOLI

No. 72. Landscape at Beaulieu

No. 73. THE ALPHABET

From the Durand-Ruel Gallery, New York and Paris

Born in Limoges

Studied at the Ecole des Beaux-Arts in Paris under Gleyre. Influenced by Manet. Represented in Metropolitan Museum of Art, Minneapolis Institute of Arts, Chicago Art Institute, Detroit Institute of Arts, etc.

"Renor and His Tradition," Museum of French Art, New York City: "... All the grace and charm of the 18th century painters is in his groups, so alive are they, moving with happy ease and gesture at the public balls, in the streets, on the river, boating, bathing, lunching—a poem of manners of the 70's and 80's, in color—Mallarme and Verlaine did no better in verse. With his rare perception of color, Renoir has painted portraits, landscapes, and the beauty of material things—fruits, flowers, fabrics, and above all, human flesh. The suggestiveness of the 18th century painters is entirely absent from his nudes which are completely natural and without self-consciousness."

EDNA REINDEL,

Contemporary American

No. 74. Park Avenue

Macbeth Gallery, Inc., New York Born in Detroit, Michigan



No. 73—Renoir

Durand-Ruel, Inc.

The Alphabet

ALBERT P. RYDER, AMERICAN, 1847-1917

No. 75. Smuggler's Cove

From the Ferargil Gallery, New York Born in New Bedford, Massachusetts Studied at National Academy of Design under William E. Marshall. Represented in Brooklyn Museum, Buffalo Museum, Minneapolis Institute of Arts, Metropolitan Museum, Phillips Memorial Gallery, Washington, etc.

"A Collection in the Making," Duncan Phillips: "One of the most fascinating men of genius America has yet produced in the arts . . . His lack of any recognized technique disturbed the correct Academicians. No doubt his methods were unsound. Yet they resulted in canvases and panels, usually small in size, which have the unity of texture and the grand inevitable designs of the Far East, with substantial form and depth of color added. His surfaces are 'like dusty jewels,' as Bryson Burroughs expressed it. In 'A Barnyard,' stolen and recently rediscovered, he is a great realist and a robust master of form, color and contour comparable to Courbet. 'The Moonlight Cove' is a Courbet plus mystical imagination. Yet Ryder's dreams and his designs are absolutely unique and original, and they place him among the great artists of the ages."

JOHN SINGER SARGENT, AMERICAN, 1856-1925 N. 76. THE FOUNTAIN—VILLA TORLONIA

From the Chicago Art Institute Born in Florence, Italy, of American parents Pupil of Carolus Duran in Paris. Represented in Metropolitan Museum of Art, Detroit Institute of Arts, National Gallery of Ireland, Dublin, Boston Public Library, etc.

"Work of John Sargent," Alice Meynell: "He painted with a subtle power of definition. Even in early years, his work showed a beauty of surface texture that he rarely excelled, and an atmospheric quality he had learned from Velasquez. Taken as a whole, his portraits must come to be considered an epitome of the age he lived in—of its stateliness and splendour, of its elegance and grace, of its pretentiousness and its vulgarity..."

HENRY E. SCHNAKENBERG, AMERICAN, 1892-

No. 77. SUN FLOWERS
From the Kraushaar Gallery, New York
Born in New Brighton, New York
Studied under Kenneth Hayes Miller. Represented in Whitney Museum of American Art,
New York; Pennsylvania Academy of Fine
Arts, San Francisco Museum, Highland Park
Gallery, Dallas, etc.

New York Sun, Nov., 1931: "... Mr. Schnakenberg steadily improves as a painter. He is strong in design and broad in his exposition of it so that his paintings stand out distinctly in any mixed company."

WM. S. SCHWARTZ, AMERICAN, 1895-

No. 78. North Michigan Blvd.

Lent by the Artist Born in Russia

Studied at the Vilna Art School and A. I. C. Holmes Prize, A. I. C., 1927. Schafer Prize, 1930. Represented in Dallas Museum of Fine Arts, Century of Progress Exposition, Chicago.

DUNOYER DE SEGONZAC, French, 1885-

No. 79. Trees on River Bank

From the Knoedler Gallery, Inc., New York Born in Boussy-Saint-Antoine

Studied at the Beaux Arts under Jean Paul Laurens and Jacques Emile Blanche. Represented in Chicago Art Institute, Detroit Institute of Arts, etc.

"A Guide to the Paintings in the Permanent Collection of the Art Institute of Chicago," 1932: "... No shift of tone can disguise the painter's technical mastery nor an untiring dynamism which invests all his work, whether it is a landscape, brushed and loaded with pigment, or one of his truly remarkable drawings done with line and china ink."

LEOPOLD SEYFFERT,

AMERICAN, 1887-

No. 80. Self Portrait

From the Chicago Art Institute Born in California, Missouri

Pupil of William Chase. Represented in Art Institute of Chicago, Corcoran Gallery, Washington, D. C.; Metropolitan Museum of Art, Carnegie Institute, Pittsburg; Chicago Art Institute, etc.

New York Times, Edward Alden Jewell: "... Mr. Seyffert is an academic painter, though he has fabricated a style of his own that decks out academism in the most fetching garb..."

HENRIETTA SHORE,

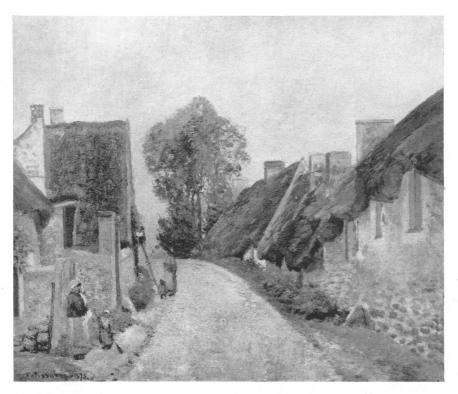
CONTEMPORARY AMERICAN

No. 81. Cacti

Lent by the Artist

Born in Toronto, Canada. Living in Carmel, California

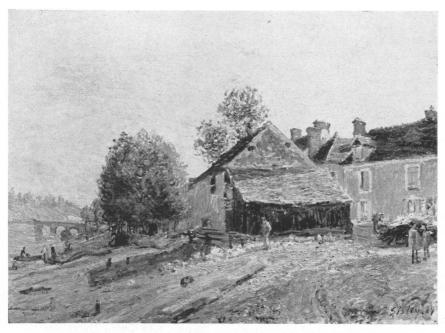
Studied with Chase, Henri and Hays Miller.



No. 66—Pissarro

Durand-Ruel, Inc.

VILLAGE STREET



No. 83—Sisley

Landscape Near Moret Durand-Ruel, Inc.

Awarded Silver Medals, Panama Exposition, San Diego, 1915-16. Represented in the National Gallery of Canada, Ottowa. Literature: Henrietta Shore by Merle Armitage, Edward Weston and Reginald Poland, 1933.

ALFRED SISLEY, English-French, 1840-1899

No. 82. St. Mammes

No. 83. Landscape Near Moret

From the Durand-Ruel Gallery, Paris and New York

Born in Paris

Represented in Chicago Art Institute, Detroit Institute of Arts, Boston Museum of Fine Arts, etc.

"Sisley had talent and an accurate eye, and his earlier academic work, done in the sixties, served as a practical foundation. After he had adopted the more modern technique of Pissaro and Monet he was prepared for the achievement of new art." "Modern Painting," by Willard Huntington Wright.

JOHN SLOAN, AMERICAN, 1871-No. 84. RENGANESCHI'S

From the Chicago Art Institute Born in Lock Haven, Pennsylvania Studied under Thomas Anschutz at Pennsylvania Academy of Fine Arts. Represented in Metropolitan Museum, Cincinnati Museum of Art, Carnegie Institute, Pittsburgh; Newark Museum of Art, etc.

"Introduction by A. E. Gallatin to John Sloan?"
"... It is the American scene which has always interested John Sloan, his consuming passion is to record the life of the people going on about him ... Sloan's outlook upon life and his technique are entirely his own, and his work does not show the influence of any other painter. His pictures are essentially American in feeling ... The tan of the soil is in his work ..."

JEAN SOUVERBIE, French Contemporary

No. 85. Reapers at Rest

From the Collection of Mr. and Mrs. A. Philip McMahon

Born in Paris

Studied at the Ecole des Beaux-Arts. He frequented Montparnasse when Cubism was initiated, and to which he succumbed for a while. He studied sculpture with a disciple of Rodin and, while he was much influenced by the later work of Picasso, his drawing and his color are

his own. His imagination is constructive and decorative. He frequently uses Greek and Roman motifs in his background and the costumes of his women, sculptural in form, have the same folds as Greek goddesses. Souverbie is a member of the Salons d'Automne and of the Tuileries.

EUGENE SPEICHER,

AMERICAN, 1883-

No. 86. Peonies

From the Rehn Gallery, New York Born in Buffalo, New York

Studied in New York City under DuMond and Chase. Worked with Henri and Bellows. Represented in Metropolitan Museum of Art, Cleveland Museum of Art, Phillips Memorial Gallery, Washington, D. C.; Detroit Art Institute, Carnegie Institute, etc.

MILDRED PALMER, FOREWORD TO "EUGENE SPEICHER," THE ARTS PORTFOLIO SERIES, N. Y.: "Mr. Speicher aims at a difficult esthetic ideal in canvases that bear unmistakably the mark of his serene rich personality. He is wholly American in his sympathies and his work is characterized by individuality, freshness and directness."

FRANCIS SPEIGHT,

AMERICAN, 1896-

No. 87. White House with Variations

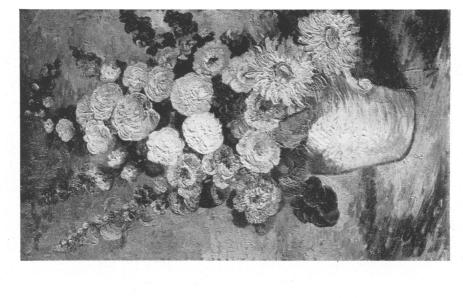
From the Milch Gallery, New York Born in Windsor, North Carolina Studied at Corcoran School, Washington, D. C., and Pennsylvania Academy of Fine Arts, Philadelphia. Represented in Metropolitan Museum of Art, Pennsylvania Academy of Fine Arts and Toronto Art Gallery.

MARGARET BREUNING, NEW YORK EVENING POST, MARCH 29, 1933: "Mr. Speight is primarily interested in landscape subjects, occasionally with figures. He chooses the aspects of the every-day world which are familiar, but invests them with qualities of his own vision and fineness of perception so that they are translated into an idiom that is vivid and arresting."

EVERETT SPRUCE, American, 1908-

No. 88. Above the Mists

Lent by the Artist Born in Conway, Arkansas Studied with Olin Travis and Tom Stell at Dallas Art Institute.





(9)

LANDSCAPE

FLOWERS Knoedler and Co., Inc. No. 30—Van Gogh

THOMAS STELL, American, 1898-

No. 89. Portrait of Della Owens

Lent by the Artist Born in Cuero, Texas Studied at Art Students League and Columbia University. Awarded Waterman Scholarship, 1925. Honorable Mention, Prix de Rome Competition, 1927 and 1929.

MAURICE STERNE, American, 1877-

No. 90. BAZAAR, BALI

From the Milch Gallery, New York

Born in Lipau, Russia

Studied at National Academy of Design and in European Art Schools. Represented in Carnegie Institute, Pittsburgh; Metropolitan Museum of Art, Kaiser Frederich Museum, Berlin; Tate Gallery, London, etc.

Samuel. M. Kootz, "Modern American Painters," Pages 53-54: "Sterne's interest in painting follows his idea of confining himself to the language of painting. It is not an original language . . for Sterne has leaned heavily upon eclecticism for his compositions and color values. He is probably one of the most learned of all our American painters in the history of art . . . He has great technical gifts, particularly in his modelling . . . His drawing is always precise and correct. Mathematics in painting interest him little, and he continues occupied with man, leaving the cubes and cones to others. He is the leading example in America of those artists who seek no new technical discoveries and base their artistic thinking upon the lessons of the old masters."

RUBY STONE, AMERICAN CONTEMPORARY No. 91. PORTRAIT OF ALLEN BROMBERG

Lent by Mr. and Mrs. Alfred Bromberg, Dallas

Studied in Dallas Art Institute, School of Fine Arts, Fontainbleau; in New York and Paris.

GILBERT STUART, American, 1755-1828

No. 92. Original Landsdowne Sketch

From Ferargil Gallery, New York This study from the Gilbert Stuart Studio is documented as being the study from life on which the famous Landsdowne Washington was based.

FRANZ VON STÜCK, German, 1863-1928

No. 93. Golgotha

From the Brooklyn Museum Pupil of Munich Academy and influenced by Diaz, Bocklin and Lenbach. Taught painting at the Munich Academy. Represented in Cologne, Munich and Leipzig.

THOMAS SULLY, AMERICAN, 1793-1872

No. 94. THE FEATHER FAN From Ferargil Gallery, New York

No. 95. Portrait of His Daughter

Presented by Sully in 1859 to Emanuel de França, portrait painter of St. Louis

Lent by Mrs. G. G. Rumley, Dallas, grandniece of Mrs. de França

Sulley is one of the last painters in America to carry on the Eighteenth Century tradition in its original form.

B. JANES THORNLEY,

American Contemporary

No. 96. Senneville Church, France

Lent by the Artist

Born in Shawnee, Oklahoma. Living in White Plains, New York

Studied at University of Missouri and in Paris. This painting was exhibited at one of the Paris Salons in 1932.

BRADLEY WALKER TOMLIN, AMERICAN, 1899-

No. 97. Water Melons

From the Rehn Gallery, New York

Born in Syracuse, New York

Pupil of Jeannette Scott, Academie Colarossi, La Grande Chaumiere.

"The Arts," February, 1926: "It is significant that his best pictures are still lifes where he has the opportunity intensively to study his model."



Knoedler and Co., Inc.

No. 52—Matisse

NICE-INTERIOR

Knoedler and Co., Inc.

OLIN H. TRAVIS, AMERICAN, 1888-

No. 98. Portrait of Elmer Scott

Lent by the Sitter

Born in Dallas, Texas

Studied at A. I. C. Founder of Art Institute of Dallas. First Award, Landscape S. S. Art League, 1932. Popular Prize, S. S. Art League, 1932. Represented in Highland Park Art Gallery, Dallas; Dallas Museum of Fine Arts, Elizabeth Ney Museum, Austin.

JEAN BAPTISTE JULES TRAYER, French, 1824-1909

No. 99. Prayer

Lent by Mr. and Mrs. Fred F. Florence, Dallas Born in Paris

Pupil of his father. Excelled in genre subjects. Awarded Medal of Third Class. Represented in Museums of Dieppe, France; Sydney, Australia; Toulouse, France, etc.

HERBERT B. TSCHUDY, AMERICAN, 1874-

No. 100. Tucson Range (Ariz.) No. 101. Old Laguna (N. M.)

From the Fifteen Gallery, New York Born in Platesburg, Ohio

Studied at Art Students' League. Represented in Brooklyn Museum and Santa Fe Museum, N. M. Curator of Painting at the Brooklyn Museum

BROOKLYN EAGLE: "The New York skyline as painted by Mr. Tschudy departs from the atmospheric, Whistleresque point of view affected by Joseph Pennell in his Brooklyn Heights series, nor does it use Bellows' stark realism, the two formulas generally followed in expressing the subject; but it has that quality of personality and authenticity which results from the artist's painting a subject for which he has the affection and intimate knowledge of a life-long acquaintance."

MAURICE UTRILLO, French, 1883-

No. 102. Church

From the Knoedler Gallery, New York Born in Paris

Suzanne Valadon, his mother, was his first art instructor, but his later work shows the influence of Pissarro and Sisley. Represented in Chicago Art Institute, Luxembourg, etc.

"Utrillo has a simplicity which has attracted itself to the streets which he paints with so much love and care... Utrillo accepts bricks and mortar. He accepts everything that the town has to give and creates thus a vision of Paris, of which the most remarkable part is that nobody had noted it before." "Modern French Painters," by Jan Gordon.

ISABEL WHITNEY,

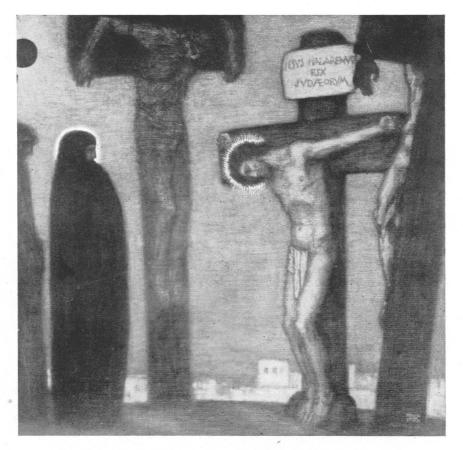
AMERICAN CONTEMPORARY

No. 103. The Oriole and the Apple Tree

From the Fifteen Gallery, New York Born in Brooklyn

Pupil of Arthur Dow, Howard Pyle and Hayley Lever.

New York Times: "Miss Whitney's work can be described as charming. Vernal valleys, frequented by deer, gazelles, sheep and other gentle animals, are drawn with careful grace and are delicately colored. Certain of her designs appear frankly Persian in inspiration . .."



No. 93—von Stuck

Brooklyn Museum

Golgotha



No. 102—Utrillo
Knoedler and Co., Inc.

Church

The Sculpture

BETTY BURROUGHS,

American Contemporary No. 104. Head (Wood)

From Weyhe Gallery, New York

Born in New York City

Studied at Art Students League. Daughter of Bryson Burroughs, Curator of Paintings, Metropolitan Museum.

"The sincerity of her work and the absence of 'side' suggest a tendency to aim in the direction of the ideals of Despiau . . . There is no effort for brawura and there is a commendable effort to rely on straight sculpture"

JON CORBINO,

American Contemporary No. 105. Baby (Wood)

From the Rehn Gallery, New York Born in Italy

Studied at Art Students' League and Pennsylvania Academy.

"A sensitive talent and a fine feeling for form and medium mark Jon Corbino's work. This sculptor does not fear beauty, but nevertheless sacrifices nothing of reality in his achievements."

ERNESTO DE FIORI,

GERMAN, 1884-

No. 106. BOXER (BRONZE) From the Weyhe Gallery, New York

Born in Rome

Studied at the Munich Academy under Hodler. Went to Paris in 1911, where Maillol's art persuaded him to become a sculptor. Since 1914 he has been a German citizen, lives in Berlin, and has become identified with German Art. Represented in the Museums of Berlin, Bremen, National Gallery, London, etc.

GEORGE KOLBE, GERMAN, 1877-No. 107. KNIEENDE, 1926 (BRONZE)

From the Weyhe Gallery, New York Born at Waldheim in Saxony Studied at Dresden Academy, Munich, Paris and Rome. Represented in Buffalo Fine Arts Academy, National Gallery, Berlin, National Museum, Stockholm, etc.

CREATIVE ART, NOVEMBER, 1929, ALBERT DRESDNER: "Kolbe's best productions are moving figures. The movements he has copied from nature, but they are so confined to themselves and affected so little by a confusing multiplicity of countless possibilities of movement that one never asks: what has happened just before and what will follow? One sees only this one phase as if it were immortal in its measured beauty."

ARISTIDE MAILLOL,

FRENCH, 1861-

No. 108. Standing Nude (Bronze)

From the Weyhe Gallery, New York

Born in Banyuls (Rousillon) in the Pyranees Went to Paris in 1882 and worked first designing cartoons for tapestries and as a painter. Began sculpture in 1900. Represented in Buffalo Fine Arts Academy, Detroit Museum of Art, etc.

A. Conger Goodyear, "Sculpture by Maillol," Brummer Gallery, January 3-February 28, 1933: "Maillol's subject almost without exception is ever the same—a woman's form. With that alone in exquisite variation, he has achieved the high serenity, the equilibrium of matter and spirit that is the mark of all great sculpture."

SIMON MOSELSIO,

Russian-American Contemporary No.109. Mother and Child (Wood)

From Weyhe Gallery, New York Born in East Russia

Studied in Kunstgewerbe Schule. For the past 12 years has lived in America and is at present teaching at Bennington College, Bennington, Vermont.

HANS TRAUSIL: "In his wood carvings he follows with the hand the mystic pattern of the grain in wood."

LINCOLN ROTHCHILD,

AMERICAN CONTEMPORARY

No. 110. Mother and Child (Wood)

From Rehn Gallery, New York

RENÉE SINTENIS, German, 1888-

No. 111. NURMI (BRONZE)

From Weyhe Gallery, New York Born in Glatz in Selesia

Studied at the Berlin School of Arts and Crafts. Represented in National Gallery, Berlin; Chicago Art Institute, National Museum, Stockholm; Detroit Institute of Arts, etc.

EXHIBITION OF GERMAN PAINTING AND SCULPTURE, MUSEUM OF MODERN ART, NEW YORK CITY, MARCH 13-APRIL 26, 1931: "Lambs, fauns, kids, young camels and elephants, calves, foals, cubs and puppies—a long series of little bronzes whose unpretentious charm make comment superfluous and their creator the most distinguished German sculpturess. She has a'so done more 'serious' work, figures of athletes such as Nurmi."

ALLIE TENNANT,

AMERICAN CONTEMPORARY

No. 112. Portrait of

Edward G. Eisenlohr (Plaster)

Lent by the Artist Born in St. Louis, Missouri

Studied at Art Students League, New York, and in Europe. Received First Award in Sculpture, Allied Arts Show, Dallas, 1932. Represented in Dallas Museum of Fine Arts.

MARION WALTON,

American, 1899-

No. 113. Mother and Child (Wood)

From Weyhe Gallery, New York Born in 1899

Studied at Art Students' League and Borglum School under Mahonri Young and with Bourdelle in Paris.

MARGARET BREUNING, NEW YORK EVENING POST, MARCH 4, 1933: "All her work shows . . . preoccupation with architecture in its soundness of built-up construction, but . . . indicates a growing interest in duty of line and silhouette and power of vivid portraiture."

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Dallas

